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cance. If this significance were always as apt as that of the title affixed to 6.35, Consuming Time (p. 50), we might welcome the innovation without reserve, but too often the application is so remote as to be justly termed far-fetched, and sometimes it is dull and mechanical. In many instances, on the other hand, the title is almost an epigram in itself, has its own point, its own jest, and I think it is neither captious nor fanciful to suspect that the more striking and successful the independent appeal of the title, the more attention it attracts from the epigram itself, thus weakening the appeal of the latter.

As might be expected, the longer pieces in the volume show the fewest, or at any rate the least conspicuous defects. The greater length of the English over the Latin is less apparent, the author's facility in verse has freer rein here, and the effort at compression, which sometimes makes the shorter ones awkward in rhythm or syntax, or even blind in sense, has little effect. Yet even here the difficulty, inherent in the language, of effectively closing with the sting in the tail is seldom entirely overcome. Frequently, after swinging along for several spirited stanzas, we are sensible of a slump, just where the point should be driven in with a twist.

The briefer epigrams suffer, almost without exception, from the inability of English to say anything, except something bald or venomous, in two lines. In some cases, however, the point is admirably made, as in the following version of 11.93 (p. 14), where, also, the brevity of the original is pretty well preserved:

The house of the bard Theodorus burned down!
What an insult, O Muses, to you!

The gods have done wrong:

For the credit of song

The bard—should have burned with it, too.

Occasionally where the version is considerably expanded, as regards both matter and expression, the expansion justifies itself with fun of its own, as at the end of 6.72 (p. 51), where Martial's

Dum non volt vacua manu redire,
ipsum surripuit Cilix Priapum

becomes

Some booty a tony thief's honor demands:

Cilix glared at the god and said "Drat you!"

And then he reluctantly spat on his hands

And staggered away with his statue.

Sometimes we find an allusion happily modernized, as when the *libertina* of 3.33 appears (p. 28) as the girl "who chooses one's socks, between chews", or in 3.55, where Martial's irresponsible impudence is very well hit off (p. 16):

Though people sniff and say

That Messrs. Roger and Galet

Must have moved to any street you're passing up,
Pray, Tullus, don't assume

That *you're* your rare perfume—

It smells the same when sprinkled on my pup.

A clever ingenuity is also employed in rendering certain plays on words by English parallels. But these must go unquoted for lack of space, as must the longer poems which in some respects show the translator at his best. As for those which show him at his worst, where the point is blunted or weakened or even so completely lost that one must needs use Martial as a 'trot' to find out what the English means, where the long-winded English carries no compensating jest, or where his usual admirable metrical sense so far deserts the author that nothing but an author's reading could make the verses rhythmical—all these belong to that minority, before alluded to, which we might wish weeded out of the collection. Since the author has not performed this task, however, each reader may do it for himself and still have left a piece of pleasant work, worth doing and well done.

That the book will fulfill successfully its avowed purpose of appealing to the general reader I have never doubted since I tried it on an acquaintance innocent of Latin, but with a nice taste in English epigram.

BARNARD COLLEGE.

GRACE HARRIET GOODALE.

The Greek Club of Essex County commenced its seventh season at the New England Rooms in Orange, New Jersey, with an attendance of seven, and read three hundred lines of the Prometheus of Aeschylus. The Club will meet on the second and fourth Mondays of the month, as usual, and will read, after finishing the Prometheus, the Oresteia.

Anyone desiring to join may communicate with the Secretary, the Rev. Doctor James F. Riggs, Halsted Street, East Orange, N. J.

CORRESPONDENCE.

A recent reviewer of a college Greek text-book in these columns (4.165) set it down as a "fault" of the book in hand, as of the others in the series to which it belonged, that it had the notes at the bottom of the page. It would be dangerous to assume that any sentiment voiced in THE CLASSICAL WEEKLY will fall unnoticed or fail of influence. Hence the present writer gives notice that there are those who believe in this method of text-book construction. Either notes are a good thing for the student, something he should be encouraged to use, or they are not. If they are a good thing, why should we compel the student, in his efforts to use them, to run the risk of physical and mental strabismus? The writer confesses to a good deal of sympathy with Mr. Dooley's philosophy of education: "It doesn't really matter so much what ye teach a boy so long as ye make it unpleasant for him". But he is not quite prepared to include among the de-dederated forms of unpleasantness mere inconveniences of tools or tediousness of procedure.

I have in mind three classes of students, on whose members notes detached from the text produce different effects.

(1) The faithful, thorough-going student who wants to know all about a passage, the 'balanizer', as it were, in language study, will probably make use of

the notes, no matter where they are placed. Like a good golfer, he will overcome any number of obstacles or 'hazards'. But it seems a pity to impose on him a waste of time and energy.

(2) The rapid runner, the student of independent proclivities, who likes to make out the sense for himself and go straight to the goal with as little interruption as possible, will ignore the notes if they are segregated. In so doing, he will miss some finger-boards he much needed and some incidental illumination which he might just as well have had.

(3) Then there is the all too common 'enclitic', the student who is prone to lean heavily on external aids of some kind. If you make legitimate helps inconvenient of access to him, there are others. Whatever the demerits of the 'crib', it is a very *present* help in trouble. It can always, with the aid of a friendly paper-weight, be brought to bear just where it is wanted. Why not give the judicious and suggestive commentary, which aids but does not supplant close study of the text, equal advantage of juxtaposition? Of course, a number of these students will in any case become cribbers, but some of the better sort might be saved by putting the more honest method on a more equal footing, mechanically.

It is the second class for which I am most concerned in this matter. I take it we should like to increase the number of those who really *read* Greek and Latin, who move forward with the thought and do not, as a general thing, sit down to conduct siege operations. Yet they need to be guarded against too much reliance on divination and against a habit of inaccuracy. I believe they will use the needed suggestion if it is placed where he may run that readeth it.

The reviewer to whom I am referring, Professor Burchard, mentions one specific objection to foot-notes, that in class "when a question is asked, I note that the eyes of the students drop to the bottom of the page", etc. I recognize a possible difficulty here; but to my mind the question of the use of notes in preparation outweighs that of their possible use during the class-hour. It might help to obviate the difficulty, and, incidentally, be a good lesson in classroom etiquette, to insist that, as soon as a question is asked, the eyes of the students should be elevated to meet those of the teacher.

After all, it is pleasant, in closing, to find myself in hearty agreement with Professor Burchard when he says, elsewhere in his review, "Books of this kind are made primarily for the student . . . Very little should be put into them that the student may not be encouraged to use". I wish to emphasize the point that the student does actually need a good deal of encouragement to use the notes, and that it is distinctly discouraging to him to have to close the text where he is reading and go off on an exploring expedition to the back of the book after a note which, after all, may not be there, not to mention other horrid possibilities.

LAFAYETTE COLLEGE.

W. A. ECKELS.

LAUS FUMANDI¹

Fumet is qui numquam fumat, quique fumat fumet is. Ecce conveniunt sodales philologi in cenaculum; ianua clausast, lumen adstat, circa mensam sedimus; hinc abite nunc sermones docte disceptantium

¹Verses read at a smoker held by the Pacific Coast Branch of the American Philological Association.

de Latina seu de Graeca seu de lingua Gallica.

Fumet is qui numquam fumat, quique fumat fumet is. Nil moramur quaestiones quas severi disputant; nil grammatica, nil rhetorica, nobis nil historiarum; Algonqui, Germani, Russi, Celtae Burgundique quid senserint vel scriptitarint nil ad nos hodie attinet. Veniat Bacchus (sed Monacensis—non curamus Massicum),

dum poculum repletum quisque dextra caute sublevans spuma lactea reiecta fermentum hilariter bibat. Fumus veniat invocatus, precibus aequus adsiet; invocatus non recusat numen hoc placabile, lene, suave, mite, molle, sed benigne blandiens spargit nectareos odores, mulcet auras dulciter, dum fumamus gratis animis, sacra dum facimus deo. Fumet is qui numquam fumat, quique fumat fumet is. O Tobacche, nos beasti saeculi odori filios, qui bibentes hic sedemus, sollicitudine liberi, fistulisque bene refertis nubem suavem emittimus. Vos ubi nunc, dei Lucreti, aethere tecti innubilo? Paenitet vos, o caelestes, a nobis superarier? Fumet is qui numquam fumat, quique fumat fumet is.

STANFORD UNIVERSITY.

B. O. FOSTER.

The best part of the following quotation is the last sentence:

English university students write better English than American students—even at Harvard—is an opinion expressed by Charles F. Thwing in his book on "Universities of the World" (Macmillan). He says: "Oxford has no special chair devoted to the training of students in the art of English composition. For thirty years and more the American college has been emphasizing this department and form of instruction. The Oxford system presupposes that the writing of English is an art and a science in which it is a duty of every instructor to give tuition. The department is not a department. It does not represent segregations. It must be confessed that the result of the two systems seems to favor the Oxford interpretation and method. One comprehensive deficiency of the American system is found in the lack of a sense of style which most of the writing done by American students shows. The writing is, if clear, common; and if forceful, as it usually is not, it is yet commonplace. The writing of Oxford men may be somewhat slovenly, but it has flavor, balance, picturesqueness, good taste, allusiveness. The writing, on the whole, of the better Oxford graduate is as much superior to the writing of the better American graduate as the editorials of the London Times are superior to the editorials of the abler American daily newspaper. The reason of the Oxford superiority lies, in my judgment, in two causes. First, there is the greater attention paid to securing good English in the study of every subject. The second reason lies in the dominance of the classical tradition". From *The Globe* (New York City), September 27, 1911.

The attention of all our readers is called to the fact that, since *THE CLASSICAL WEEKLY* is not published in weeks in which there is a legal or school holiday, the dates of Numbers 5-8 will be as follows: November 4, 18, 25, December 9.